

ISSN 0810-3461



An Interview With

**THE
HONEYYS**



LIVE SURF

SURF

REVIVAL



FEATURING
BEACH BOYS
JAN & DEAN
DICK DALE SURFARIS

Cowabunga



©1983



MUSICAL RESEARCH AND DOCUMENTATION
2 KENTWELL AVENUE CONCORD 2137, N.S.W., AUSTRALIA

"the music of the Beach"

Contents

3	THE SOUTHERN CALIFORNIA SURF MUSIC REVIVAL
17	THE SURF MUSIC REVIVAL IN SOUTHERN CALIFORNIA "Discography Of Record Releases 1979 to spring 1983"
24	SURFING THE U.K. "And The Harmonics Just Keep On Coming"
27	ON AND ON AND ON "The Beach Boys 1979-1983"
30	THE SURF REVIVAL - THE REST DISCOGRAPHY
39	THE HONEY'S "From An Interview Held on January 12, 1983"
42	JAN & DEAN PHASE TWO
44	LIVE SURF (PART 2) "Surfing In Person - The Live Recordings Of The Surf Era"
50	THE EVASIONS
53	THE SURF RAIDERS
56	THE HISTORY OF SURF WAX RECORDS
59	BIBLIOGRAPHY

THIS MAGAZINE IS DEDICATED TO THE MUSIC OF THE
BEACH AND THE PEOPLE WHO BROUGHT/BRING IT TO
LIFE. THE MUSIC ALWAYS COMES FIRST.

a CALIFORNIA MUSIC production © 1983

Acknowledgments

Kingsey Abbott, Richard Banks, John Blair, Linda Dalley, Robert Dalley, Mike Kelly
ADDITIONAL THANKS
must go to those who contributed material which due to space limitations could not
be included in this issue ... Gerard Carle, Gary Hawzen, Frank Kisko, Lawrence
Lavery, Aldo Pedron and Randy Wheeler

THE SOUTHERN CALIFORNIA SURF MUSIC REVIVAL

For the last several years, Southern California has seen a rather strong, revived interest in surf music. New bands have formed, playing in the original styles using vintage equipment, and earlier bands from the 1960's have regrouped, performing once again after a lengthy hiatus. In order to describe the sequence of events that created and contributed to a surf music revival in Southern California, it's necessary to examine some background.

The genre of surfing music started in Southern California in 1961. Although its mass popularity here waned with the arrival of the Beatles in 1964, it didn't really die out completely. The style has become a part of the collective consciousness of Southern California life as much as freeways, Hollywood, hot summers, palm trees, mountain resorts, sunglasses and hamburgers.

From 1964 until 1973, various individuals continued to promote surf music. Some musical efforts were perfunctorial attempts, some successful on a small scale while others tried the printed media to drum up resurgent interest in the art form. By virtue of their continued record releases and concert tours, the Beach Boys' longevity helped to keep the image of surf music alive over the years despite Brian Wilson's diminished role in the band and their choice of material (for the most part, a far cry from surf music in the dated sense). Certain artists and groups from outside California released surf-styled records (such as Blondie, the Ramones, the Euclid Beach Band and the Raybeats) at various times during the 1970's, indicating a certain non-unified allegiance to early 1960's California music.

In addition, overseas record companies have continually released compilation packages over the last 10 years, some featuring established artists such as Jan & Dean or the Beach Boys, while others catered more to the collector's market with obscure instrumental band compilations. One result was the exposure of early pioneer surf music to a new and younger audience, keeping interest in the genre alive through a form of acculturation.

Locally, there were several praiseworthy recorded attempts at reviving interest in surf music during the early 1970's. Dean Torrence, recording under the guise of the Legendary Masked Surfers

overdubbed new vocals to older Jan & Dean tracks and issued two singles on United Artists in late 1972 and early 1973. The label also had a two-record Jan & Dean anthology album in the stores throughout most of 1972.

Between 1974 and 1978 Jan Berry released several solo singles on A&M, all of which related to surf music only because of Berry's background, not because of the lyric content or production. All, that is, except "Skateboard Surfin' USA" from 1978. By then there actually seemed to be a genuine interest in the music growing on a very local, contained level. A few months later, Jan again teamed up with Dean and began a series of concerts, together with a back up band called Papa Doo Run Run, establishing them as certain revivalists.

Bruce Johnston and Terry Melcher combined forces as California Music in 1974 and issued two RCA singles, the second one produced by Brian Wilson. Rick Henn (formerly of the Sunrays) released an updated version of "I Live For The Sun" on Epic in 1973 and Capitol's ENDLESS SUMMER album in 1974 was a Beach Boys' "best of" compile (following the previous one on Capitol by only four years).

In the local music press, the focus on surf music began to emerge around summertime each year. In retrospect, it became a cliche to publish an article in the May or April issue, complain about the innocuous state of rock music, the dire need for a fresh, young and exciting sound on the radio, and decree an upcoming surf revival for that summer. Greg Shaw of Bomp Magazine and Martin Cerf of Phonograph Record Magazine were notorious at this. The May 1973 issue of 'PRM' had a vintage photo of the Beach Boys and the words "The Surf Music Revival" on the cover.

'PRM' repeated their cover/revival call in the summer of 1974. This time though, referring to currently released singles that reflected a California/surf music approach to support their contention of a revival (such as First Class' "Beach Baby" or, exercising some freedom of definition, "Rubber Bullets" by 10cc). Every summer for the next three years, 'PRM' continued to present Brian Wilson, or Beach Boys, cover story interjecting revival hopes each time. 'PRM' was widely read in Southern California and in other parts of the state as well; it was provided free at record stores which gave it easier access and certainly more exposure to the record buying public.

In 1975 Bomp Magazine's Fall issue was devoted to an overview of surf music including a profile of Northern California's Papa Doo Run Run who performed uncanny, accurate, renditions of Beach Boys' and Jan & Dean material. They were growing increasingly popular throughout the state as a showcase act and were signed to RCA in 1975. "Be True To Your School" was released as a single that year by the band.

United Artist's GOLDEN SUMMER double album compilation of surf music came out in 1975. Disc Jockey Jim Pewter acted as consultant and in 1977 issued his own two-record surf set SURFIN' ROOTS. Both records achieved good distribution and were further examples of the interest in revitalising a Southern California art form. Pewter also produced the 1975 GNP Crescendo album by Dick Dale in which several of his former hit instrumentals were re-recorded with Dale's new band, staying strictly with the original style of the music. Certainly a noteworthy revival attempt, it didn't raise too many eyebrows at the time. Pewter even sponsored a surf revival concert in Los Angeles, at the Hollywood Palladium, on August 26, 1973, featuring Dick Dale, Davie Allan & The Arrows, and the Surfaris among others.

Dale really hasn't stopped performing since his heyday in the early 1960's. Although his song list might have changed from time to time to embrace contemporary hits he felt his audiences wanted to hear, he has continued to play with the same sound and style, his early surf material. Since his phenomenal local success in the early 60's he has played showcases in Las Vegas and Reno, Nevada, owned two nightclubs (one in Riverside, the other in Anaheim) at which he performed regularly, and accepted offers to do special revival shows or amusement parks. Outside of the Chantays, who came together for a one time "surf night" at the Magic Mountain Amusement Park north of Los Angeles in 1975, the Surfaris have been the only early group to have made several revival appearances locally in the past decade.

In 1978, CBS Television filmed a semi-biographical movie about the career of Jan & Dean. DEADMAN'S CURVE was greeted by reviewers and critics as a well done and sincere appraisal of the duo's career from 1958 through Jan's car accident and his subsequent rehabilitation, taking the story into the early 1970's. The film was seen nationwide and helped to launch them on a national concert tour. Suddenly there was a renewed interest in Jan & Dean.

All of this background serves to make a point. What has happened locally since 1979 has not been the first period, since the mid-

1960's, of attempts to keep the sound and spirit of California/surf music alive. Although it's a matter of degree, the current surf revival would appear to be more in keeping with the meaning of the term: a renewed attention, fresh, youthful and popular, to a dated style of music. What follows is a closer examination of this latest Southern California surf music revival.

Because of my role in the current surf revival, I actually need to begin with the publication of THE ILLUSTRATED DISCOGRAPHY OF SURF MUSIC in August, 1978. It was a reference book on the recordings associated with the early 1960's craze, the idea of which had occurred to me a few months earlier. As a collector of surf music, I felt the book would be of help to other collectors as well as documenting the genre in book form, which up until that time had not been done.

I threw a party at my home to celebrate the publication of the book and thought it would be a novel idea to invite some musician friends to play some live surf instrumental music. We set up drums and other equipment in my living room. Totally unrehearsed, myself and three friends "jammed" on a host of common tunes while surfing movies were projected on the wall behind us.

The book began to sell very well and drew considerable interest from collectors and fans of the music. In the Spring of 1979, I began to think about recording a single, with four surf instrumentals, strictly for collectors. The attention the book was receiving made me aware of the widespread interest in surf music, both in America and overseas. I thought that a record, modestly-produced but well done and as authentically as possible, might be rather fun to do, might appeal to collectors out of novelty interest and, thereby, might be a worthwhile project to attempt.

I asked the bass player who was at my party a few months before, a drummer I found through a friend, and another guitarist from Hollywood who had written to me earlier concerning the book, to join me and they all agreed. After some modest rehearsing, we spent two days recording at a friend's house and in July of that year I "released" a four-track extended play on my own record label, choosing Jon & The Nightriders as the group name. I advertised and sold copies through ads in record collector publications. Several mail order dealers bought multiple copies, including Bomp Records in Los Angeles who sold it in their direct mail catalogue along with many other independent, non-mainstream

recordings.

1979 also saw the emergence of a revival band from the beach area of Southern California and the release of a single out of West Los Angeles by an unknown group called the Tidal Waves, neither of which I was aware of at the time. The Tidal Waves' organ dominated and badly produced record featured out-of-tune instruments on an instrumental called "Sunrise", certainly attempting an authentic surf music 'feel' and out-of-tune vocals on one of the worst arrangements of a Brian Wilson song ever, "Fun Fun Fun". Still, the record had a sense of humour and it was accompanied by a picture sleeve with photos taken at the beach. For these reasons, it could be called a surf record, the sound aside.

The other band was a slightly different story. On August 31, 1979 the Surf Punks made their first public appearance at the Santa Monica Civic Auditorium. This was on the heels of the modest local success of their privately released single "My Beach". The single had generated strong interest among the followers of non-mainstream music, mainly fans of punk and new wave music. Rather than a song extolling the virtues of the beach, the record took an offensive stance in telling the listener to keep away from the singer's beach. It extolled the social rivalry that was beginning to find exposure in the press in which many surfers, who lived in the beach communities, were at arms over the weekend encroachment of inland surfers ('the Vallies') and sun bathers. Their record was certainly a surf record, despite the subject material, and their concert became rather controversial for a variety of reasons. Not merely content to play their music, they acted out much of it. The stage would often have many people running around some of which were in various stages of undress and would get thoroughly littered with beer cans and other show debris. They performed around a constructed set including a lifesize lifeguard tower.

Meanwhile, in Glendora, about forty miles away from Riverside where Jon & The Nightriders were based (as it were), Bob Dalley was actively pursuing some interests of his own. Bob paid me a visit one afternoon shortly after our single was released and the two of us had our brief jam session. A guitarist who played in bands during the early 1960's (as I had done), he shortly put his own outfit together naming them the Surf Raiders. For about the

next eight months they rehearsed periodically, having fun by exercising their appreciation for a twenty-year old musical art form.

The Nightriders though, were together only long enough for the one recording project. I had not thought about taking the group any further, that is until I received a phone call from Greg Shaw at Bomp Records. He asked if I would consider making a Jon & The Nightriders' album which, he said, he would put out and distribute. Naturally the idea of continuing the project into a better recording studio and the prospects of having more fun doing it, maybe even making a little money from it, were certainly appealing. I agreed to produce an album's worth of surf related instrumentals for Bomp Records.

The same friends who took part in the recording for the single were drafted back into service and, three months later in September, Bomp Records issued SURF BEAT '80. The band still had not performed live in front of an audience nor did I have any intentions of doing that at the time. The Surf Raiders, on the otherhand, performed at an outdoor concert, for the first time, in Covina (a Glendora neighbour) in August.

While all of this was happening, Dick Dale & The Del-Tones were putting on infrequent shows chiefly at his nightclub in Anaheim called The Rendezvous. He made very successful appearances at a couple of other venues up and down the coast during the latter part of 1980 that helped to add fuel to what appeared to be a growing interest in surf music. Although Dale's show did not just include surf music, his legendary sound followed him through any oldie or contemporary hit song he chose to sing. The crowd reaction was, and still is, the strongest during those well-known instrumentals of his such as "Miserlou" or "Let's Go Trippin'".

In September 1980 Jon & The Nightriders got an offer to perform at the Santa Monica Civic Auditorium. We were asked to open the show for Dick Dale and the Surf Punks. The offer came about as a result of the album SURF BEAT '80, which was also chosen as the title for the concert. On October 3, 1980 (exactly one year since the Surf Punks' first appearance there), Jon & The Nightriders played their first concert in front of an audience of nearly 3000 people! If there had been any doubts about a surf revival before, it sure appeared to have some basis in reality by the end of 1980.

Photo: JON & THE NIGHTRIDERS



Soon after the 'Surf Beat '80' concert, the Nightriders began to get phone calls from both clubs interested in booking the band and from agents interested in handling the band's bookings. We played two of the major Hollywood nightclubs before Christmas of that year, each show highly energetic with exceptional crowd responses to what we were doing. My skepticism of a surf instrumental band viably performing live in the musical atmosphere of the 1980's began to wear off.

Another Los Angeles independent record company, Rhino Records, put out a 12 inch mini-album in November by a beach area band called the Wedge. There were five instrumentals on the record, not exactly sounding true to form but, nevertheless, a further piece of kindling on the revival fires.

In December, the Ventures made their first live appearance in this country in over ten years. Primarily through the efforts of local KROQ-FM disc jockey Rodney Bingenheimer, they agreed to do a show at the Starwood in Hollywood which was energetically received by a packed house that night (including Nigel Harrison from Blondie and Nick Lowe). Although not a surf band, they were playing instrumentals, many of which had been adapted by sixties surf bands and some of which were their versions of surf staples such as "Penetration". They attracted a similar audience to those the Nightriders were performing for. This was a highly significant and important event, signalling the emergence of a strong local interest in instrumental rock (which implies surf music in the context of Southern California).

One factor that helped the acceptance of the Ventures (and the Nightriders for that matter) by the local New Wave scene was the tune "Surfing & Spying". Written by Charlotte Caffey of the Go-Go's, Bingenheimer had been playing a demo of it on his show for several weeks during the fall and winter of 1980. The Go-Go's, on the verge of national stardom at the time and a highly popular local act, strongly appealed to the growing numbers of New Wave, or alternative music, fans. "Surfing & Spying", not yet released commercially, was very familiar to audiences because of its airplay on Bingenheimer's show and its performances at Go-Go's concerts.

The Nightriders began to perform the tune live around November



THE MALLBOOZ



RHINO RECORDS

1983) and the Ventures ; lived it that December night at the Star-World (a marred on stage by two of the Go-Go's, Charlotte and Delita). The tree was recorded three times in total: on the Nightshift live album, a solo release single by the Ventures and the 'official' version, a track from the "The Go-Go's first solo single "Our Lips Are Sealed".

What I have done is to write a pamphlet division
of labor, and expect to suffer no impairment of all.
This is the result of my own experience, but, before it
follows, I will add, that I am (or rather, I have
done) a few things for myself, for part and on their
own behalf as well. But I do not go out after to
market, to buy or to sell, and I have no other
way of living, than to do what I can for the New England, from
time to time, in the cause of the Free Negro, and the
abolition of slavery. This is my present work,
but I have had to turn to it, for want of money in the local
press.

by those of us in the L.A. area.

principle and spirit.

λ is a linear operator on $L^2(\Omega)$ defined by $\lambda f = \int_{\Omega} f(x) \lambda(x) dx$.

with practically no change in personnel. The Rhino album included previously unissued tracks by the band and evoked strong positive responses from both record collectors and critics alike. It was a novelty record (Rhino's sonic output has always been eclipsed by their novelty releases), true, but it represented one of the best early surf bands, with later connections to the Turtles, Frank Zappa and Flory Eddie. Released amid a close series of musical, surf-related events, it was enjoyed perhaps more widely than would have been possible were it released even a year before.

By the summer of 1961, both the Nightriders and the Surf Riders were firmly established in the L.A. area as performing bands. Records were selling fairly well, for being stylistically dated and thus useful for parties, and both acts maintained visibility throughout continued shows in the area. The Nightriders went off on a tour to San Francisco, Fresno and the Central Valley, receiving positive press reaction and new fans anxious to see and hear what the L.A. press had been writing about.

The summer of 1961 brought a flurry of record releases. J. D. artist Walter Egan and long-time friend John Tambetti had reformed their mid-sixties surf band called the Willows in Los Angeles with Felipe Rodriguez. Following a single release in June, the label issued the album *MALIBU KIDS*. The record lacked the forceful energy of such surf-oriented albums as *Surf Party* or *Surf Party II*, but did do justice to the title.

Mojo Records, previously in L.A. as a label of teen rock groups, released a seven inch live instrumental by the L.A. band the Tiki's in July, recorded at the Los Angeles Forum. A "one-off" single release by the Tiki's came out that summer. Their name was a pseudonym for the West Fugots, the New Wave group commonly known as the Tiki's. In August, the Willows put out a single called "Surf Beat '61" and in September the Nightrider went in to the studio for a session with producer Jim Crowley.

We had already been asked to do a short European tour in October through Records, as well as the tour promoter Rockhouse (based in Holland), wanting a single to release in Europe prior to our arrival. An instrumental piece of mine, "Surf Party", which I had done while recording the record was issued in April. It was followed up by another single in the month of May featuring "Surf Party", "Surf Party", "Surf Party", "Surf Party" and "Surf Party".

The year ended with a strong note with three different single releases from the band, and in addition to a successful pressing, covered like a Christmas tree, was "I Like to Surf". The band's label, SURF WAX, also released a single of a new surf song from the band, "Surfing". The Vee-Jays had a record "Surf's Up" as well, which was called "Just Gone Surfin'".

After many years of research, it has been found that the best way to prevent the spread of the disease is to avoid contact with infected animals. This means that you should not handle or touch any animal that appears sick or has been exposed to the virus. It is also important to keep your environment clean and free from debris, as this can help to reduce the risk of transmission.

Southern California.

music and the scene in general.

almost planned doesn't it!)

The Surf Raiders released a new extended play in August, recorded live at a couple of local clubs, and two odd releases: a pumpkin-shaped single of "The Monster Mash" in October and a single in the shape of the band's logo, "The Surf Raider" in November.

In July, a San Pedro band called the Dialtones released the single, "Surfin' In Outer Space", sounding very similar to the P-S's. The reformed Surfaris put out an enjoyable and rather novel self-released single called "Funkline". The flipside, a live recording of "Scatter Shield", was an excellent sample from their subsequent live album THE SURFARIS LIVE. The Rippertides were back with an interesting ten inch album of seven tracks mixing instrumentals and vocal. Although issued on SURF WAX, certain complications arose preventing the distribution of very many copies.

Jon & The Nightriders spent several weeks in the early summer recording new material with former Who and Kinks' producer Shel Talmy. We had initially approached Robbie Ristow (himself a songwriter on several surf records in the late 60's) to produce our next effort but circumstances didn't favour the partnership. Talmy came to us first regarding working with the band after a chance call with our manager, and an initial meeting with our manager and myself.

The first event of the Southern California surf revival during 1966, however, was the concurrent release of four surf albums, all instrumental, by R.E.T. With Jon Talley himself to put them together and write liner notes, the three TCB RV 'SURF' MASTERS volumes: surfaced plus a compilation of early tracks by the Hallengers, one of the era's more popular and often recorded, bands from the era.

The three volume series included one record each devoted to early instrumentals, early vocal, and the latest surf revival featuring current L.A. acts. With excellent cover art on all three albums and a limited edition box set of the series, plus the Hallengers' double, R.E.T. outdid themselves. The records were put together well, had better than average liner notes and initially received kudos from fans and reviewers alike.

In October, Jon & The Nightriders released four of the tunes we had recorded with Shel Talmy on a twelve inch extended play

called SPLASH. Also, the remainder of the material from those sessions was set to be released in our third album, to be titled CHARGE OF THE NIGHTMARES. Due to various difficulties with our record label at the time, it was decided to postpone release of the album until a new label could be acquired and distribution and promotional details worked out.

Local concert activity slowed down over the winter of 1980-81, one reason being the growing re-interterpretation of the L.A. Hollywood surf scene. In my opinion, the most varied, most of the energy and vitality of the local concert scene has been revived strongly through 1981 & 1982, mainly over the last year. Several factors could have had a role, but economic conditions overall have had their effect.

The fact is, I could probably be mentioned when I feel we enabled my own band and the Surf Riders, as well as the Venture, Surfari, and Dick Dale, to have experienced a sort of mini-revival at this time. The kind of popular counter-culture concert I rank as relatively rare. The alternative nature of the music and the artistry involved, greatly helped the handful of surf bands to find a very enthusiastic audience during 1981 and 1982.

1982 was the peak year of the surf music scene, both commercially and by local popularity. In 1977, the twentieth Anniversary of the beach surfer, radio airplay was at its highest ever. Repeating in the early 80's, in other words, one striking parallel with the sixties is evident. The point. For a short time (1977-1982) the style, basically isolated to Southern California and certain identified with it, there were an increasingly vast number of recording labels, most small, some indie, some self-produced, record labels. Then as now, although only relatively speaking. There are nowhere near the number of performing surf bands now as there were in the early sixties. Since the majority of band activity, then centered in the high schools and the music clubs, was considerably different, it's unlikely to hope for even a moderately similar definition of the local scene now.

It's also unlikely that the current surf music revival has turned out. The wonderfully enthusiastic audiences I've seen have shown that surf music really is rather timeless. It can still be as

fresh and energetic as it was twenty years ago. Another thing's for sure: there certainly has been an honest rebirth of interest in surf music over the last three years in Southern California. How much surfin' gets done in 1983 remains to be heard.

John Blair, Riverside, Ca.
February, 1983

THE SURF MUSIC REVIVAL IN SOUTHERN CALIFORNIA:

Discography of record releases, 1979 to spring 1983

Compiled by John Blair & Bob Dalley

Since 1979, Southern California has been experiencing a unique revival of interest in surf music, both instrumental and vocal. Not since the first half of the sixties have there been as many visible, performing, bands in the L.A. area. The recorded output has been rather voluminous with several reissues of sixties material and releases by actively performing bands as well as bands that have remained less visible.

The following discography includes all the known record releases from Southern California acts producing music within the framework of the surf idiom.

Not included are the many surf-inspired records originating from outside Southern California or recorded in and prior to 1979. These would include the Overtone's "Julien Surf/Red Checker Wagon/Surfer" Holiday" on Twin Tone 8018 (a Minnetonka band with members who later formed the Ravelets), New York's Cyclones ("RSVF" on Little Ricky 801), the Euclid Beach Band from Cleveland who did the great "There's No Surf In Cleveland" (first issued on Scene Records, then on Epic), Dick Dale's 1975 Crescendo album with re-recordings of his surf material, England's Mountbattens (a private release including "Wipe Out", "Surfer Joe" and "Little GTO") and Elton Motello ("Pipeline" and "Out Of Limits" which appeared on albums for RHM, Attic and Passport Records).

The discography is arranged alphabetically by artist. All EP's came with a picture sleeve, or cardboard jacket, and all singles marked (@) were also issued with a picture sleeve.

DISCOGRAPHY

AGENT ORANGE

Pipeline
Everything Turns Gray
18Pipeline, Mr. Moto,
Miserlou, Breakdown
8/82ATTACK
& THE ARROWS
BEL AIR BANDITSStoked On Surf
Outer Surf (12" 45)
SHOWTIME (7" EP)
Just Look, Sheila, Theme 1,
Surfin' In Outer Space
18

DIALTONES

She Loves The Radio, On Susanna,
I Don't Want To Lose The Feeling,
I'm Ready, Good Vibrations
Tan Punks On Boards
From Pizza Towers To Defeat
Sureshot 1007Pacific Arts 103
7/79Moxie 1031
GO GO'SSurfing & Spying
Our Lips Are Sealed
18ALTITUDE 101
Ali Baba, Squad Car
(Pressed on blue vinyl)Rockhouse 8108
(I Think I'm) Surfing Japanese
(Dutch Pressing)
9/81Posh Boy 12 ©
1/81Dial Tone PI 3 107
8/82What W12 601 ©
1/83F. 1000 45
8/82F. 1000 45
8/82F. 1000 45
8/82F. 1000 45
8/82F. 1000 45
8/82

JON & THE BIG GUN GANG	California Fun, Geronimo (I Think I'm) Surfing Japanese (German Pressing)	Limco 2.1000	9/81
SPLASHBACK (12" EP)	Invasion?	8/82	
Splashback, El Paso, Baja, Ready Steady Rock Jetty			
SPLASHBACK (12" EP)	Rockhouse 12.8205	8/82	
Splashback, Baja, El Paso (Dutch pressing)			
I Won't Be Too Young	010	6/81	
Surf Beat '81	Rhino 011	8/81	
Santa's Gone Surfin'	013	12/81	
SHOREBREAK (7" EP)	Surf Wax SWEP 1003	8/82	
Shorebreak, Surf Route,			
Zoo At Blackies, Surfin' Safari (Pressed on Red vinyl)			
PIERS	Silver Channel Stomp	105®	11/81
EVERYDAY (10" EP)	Surf Wax 1001	/	
Surf 'N Twist, Shelly Tamura, Race To San Mirin,			
SHARP, TOM & THE SALT	Surfin' For Peace	101®	

My Beach	/79
My Wave	
Local's Only Kanan's Doomed	Time Coast 2202 [©] /81
Surf's Up Medley	Soul City 0011/12
Skate It	/81
Shark Attack	Day Glo 007 [©] /82
The Curl Rider	Surf Wax 101 / 1
Let There Be Surf	
SURF 'N '81 (7" EP)	Moxie 1039 [©] 7/81
Crash	Surf Wax 102 11/81
Unknown	Surf Wax 103 11/81
Gum Dipped Slicks	Surf Wax 104 [©] 11/81
(Blank)(one sided Christmas shaped disc on green vinyl)	Erika 104 12/81
Steel Pier, Egyptian Surf, Surf Drums, Surf Party, Surfin' Elephant	" " 8/82
(Blank)(one sided pumpkin shaped disc on orange vinyl; this was also pressed on a monster shaped disc)	9/82

EVASI 7.5

SOIF S 1000 5/82

(Limited edition of black vinyl pressing also issued)

8/82

Includes "Son Of Surf"
JON & THE
SURF FEAT '80
EXPERIMENTS IN DESTINY
Includes "Super Jet Rumble"

/82

VOXX 200.002 9/80

BOMP 4016(2) /80

VOXX 200.005 /

VOXX 200.002 /

VOXX 200.002 /

Rock Project/Rockhouse Records.)

HISTORY OF SURF MUSIC VOL.
(Both previously unreleased)

CHARGE OF THE NIGHTRIDERS
YES NUKE\$

"A, I
MALIBOOZ RULE

"Also released in
Includes "Hot Summer Nights"

HISTORY OF SURF MUSIC VOL.
Beggars Banquet EEGA 35

Rhino RNLP 054 8/82

"
Rhino RNLP 017 /

Rhino RNLP 100 /

"
Includes "Hot Summer Nights"

Rhino RNLP 054 8/82

"
Surfside 001 6/80

STURFARI 3

L. 1
LF C 1

S R.F. PRIM. 3

L. 1
LF C 1

Includes "Surfer Joe" (recorded live)

EPIC NRE 36500

/81

MY BEACH

/81

LOCALS ONLY

DAY GLO DG 0457

8/82

Includes "Hot Sand, Cold Feet"

8/82

S R.F. ST. DEF.

8/82

23

Includes "The Curl Rider"

8/82

STIRFEGUARD

8/82

V.I.P. T. (E.)

8/82

THE WEIGE

8/82

SURFING THE U.K.

AND THE HARMONIES JUST KEEP ON COMING

By Kingsley Abbott

The good old UK is not part of the surf revival. It can't be because you can't revive something which never really happened properly in the first place. The UK continues to be what it always has been with its harmony beach scene lacking any real cohesion, but still every now and then throwing up some superb records and acts. True to form the last few months have seen this happening. The names WAVELENGTH and FLYING FICKERS will probably mean little to most CM readers, but their music is currently a great cause for optimism. Neither of the bands deal with ocean music as it is usually defined, yet both have lines to make their inclusion here relevant.

WAVELLENGTH

Wavelength are a five man harmony band who were apparently childhood friends. Denny Lamble, Melvyn Kirsh, Raymond Howard, Phillip Fisher and John Kirby first worked together under the name COMPLEXION. As such they had one single issued in March 1979 on the UK label - "So Much In Love", the old Lynne number. They did it as an acapella and this style has lasted through their more recent work. By the end of 1979 they had written some of their own material, signed to Ariola records and met up with Jim Neale, a hot UK record producer who really seems to know how to get the best from harmonies. Neale has worked with ALAN PARFITT and RONY RIVERS for the Charmin' Easton sessions and Wavelength (or at least some of them) have also worked in this connection.

The band's first Ariola issue was a hit last summer. "Hurry Home" was a slow number with lovely background harmonies and moved quickly upwards, securing them a prestigious "Top Of The Pops" appearance. However things went a little sour as very poor distribution by Ariola meant there was no stock in the stores for a week after the TV show. The band still feel somewhat disappointed about it as it would have almost certainly gone higher than the number 17 it reached. However it was enough to let them put an album out and an excellent one it was too. There were harmonies creeping in throughout the record - not in any full-blooded way, but as highlights and backgrounds. The real treat however was at the end of side Two where the band sang "I Still Figure In Your Life" (the old Honeybus song) as an acapella. The arrangement is beautiful and the vocals are clear and precise - an absolute gem. Two other singles have so far followed, although Ariola only mentioned one

in the discography they sent me, which perhaps is indicative of their level of interest in the group. Their last single contained another real gem in the form of "Beach Boy", a song about Brian Wilson's problems. Though only a 'B' side, it has a great melody and was a great performance reminiscent of the Beach Boys' own LIGHT ALBUM sound complete with lyrics containing sentiments which we all share:

"Oh Beach Boy, I Hope You Will Find The Sun Again"

As I have suggested, the band are less than happy with Ariola and Raymond Howard tells me that their manager Dave Lee (remember him?) is looking around for a new contract for them. They have enough new material ready but I fear that their initial momentum has now been lost. However their own songs and their choices of others are strong, so given the right company they could re-emerge. Look out for them.

WAVELLENGTH DISCOGRAPHY

"Hurry Home"	(Steve Thompson)	ARIOLA ARC 281	4/82
"Crying Over You"	(Wavelength)		
"Win Some, Lose Some"	(Kipner-Flick)	ARIOLA	1981
"			

"Rio"	(Wavelength	ARIOLA ARK. 100	.98
"Beach Boy"	(Wavelength)		

<u>HURRY HOME</u>		ARIOLA 204 652	7/82
After Hours	(Unknown)	Don't Make You Do It	
Beach Boy	(Wavelength)	Thank You for The Party	
Man In The Moon	(Goshine)	Crying Over You	
Win Some Lose Some	(Kipner-Flick)	I Can't Wait for Hanging Around	
Hurry Home	(Thompson)	It's I Still Care In Your Life	

SIDE TWO SONGWRITING CREDITS: Track 1, (Leeson-Van Duyper-Hayes-Green-Cipolina) Track 2, (Kipner-Miller, Kipner, (Wavelength)), Track 4, (Leeson-Van Duyper), Track 5, (Thompson).

THE FLYING PICKETS

It's been a very, very long time since I have been able to report on a five harmony band in the UK. The Flying Pickets have given me that chance and I take it with relish because they are rapidly becoming a very popular act indeed. As is often the case, the best acts do not copy or re-hash what has gone before and the Flying Pickets are no exception for they have certainly borrowed from the past but their adaptation has produced something quite individual and new. They are not a CBM band in the true sense but along with many other things, the influences are there. For their material they draw from the beach

...go, we're a band, we're a band, we're, we well as
make it a little better. We think at present as far as I'm concerned
by the six pieces group but they're not ruling out the possibility of
adding more members. I don't know if they feel it's really helpful.
They're always looking around for new talent and it's just hard to
hear such potential band members so friendly. As of this moment
enough there are a lot of potential people to the band. Until recently,
when they got together to play some shows, they were all sitting
working in various elements, some of which could be labelled as
politically motivated. They got together in a show about miners
called 'The Big Show', the music for which was written by group
member Rick Levy. The political intention remains in their stage
announcements and it's still done in that way:

"We don't push the politics too much; it just seems a good
idea that certain of our members realize that they are
being entertained by people of quite different persuasion."

A further aspect of the band is the unity that is instilled with
their presentation. The reason being is no one knows which of the
guys to watch as they are all doing something (would that a certain
other band were like that). Obviously their touring experience helps
the overall meshing of the various elements as the end result is
very tight. Rick explains:

"We don't set out to be tight tight, it just is that sort of"
This tightness is especially true of the harmonies which are
absolutely spot on. Alan Currie, Tony Rivers and Kenny Lee have
all been there and were very impressed; to the extent that they were
considering doing a similar act but for "Wanda".
Unfortunately various other considerations will probably rule it out.
At present the only Wanda song in the Flying Pickets' show is
"Little Henia", but more are being considered for inclusion. Among
these is "In My Room".

There is every reason to suppose that the Flying Pickets will
like strengthen their ranks as they are currently in the process of
recording, the majority of the songs will be new and they are asked
to tour with them in March. In the meantime we have got a few
old fashioned songs and some of the tunes that they had
but it is then just a matter of time when they'll be back.

"We are not recording, we're just in the last month line."

THE FLYING PICKETS' DISCOGRAPHY

THE FLYING PICKETS' RECORDS / 1961 - 1970
Recorded & Mastered by J. D. C. Ltd.

ON AND ON AND ON

THE BEACH BOYS 1979-1983

By Kingsley Abbott

Of course it is wrong to try and weigh recent Beach Boys work against the first half of the 1960's, but surely inevitably those of us who remember it may do. Every now and again it has been suggested in the vain hope that some new classic will appear to rank alongside the favourites of the past. Sadly, we are almost always disappointed, not because the new material is (as the spin off of two have suggested) "not that good", but because the Beach Boys' primary strength lies in the flowing of the fount. Just as in life, it is not really ever to recapture things always change and move on.

However, the last three albums do contain some fine tracks. "Here Comes the "90's" is a lively and tuneful piece of fun, appropriate, and a little like off-the-wall fun, and "Kite" is a truly lovely tune. After all, it is the Beach Boys' ability to produce such songs as "I'm Gonna Be (We're Gonna Be)" that makes them so special. The new material is not bad, but it can't compare with the old, and I am afraid that the new material is not quite up to the mark. I am sure that the very "old" material is still very good.

The Beach Boys' concert at the Royal Albert Hall in London on 12th December 1982 was a sell-out affair, and the venue was very much packed. The band: "The Beach Boys" (they yet to know a byname well enough, "the Beach Boys" (from various bands exist, none of which totally satisfy) and "the Future Dreamers" (which some like, but to my mind does not have any special spark).

It is perhaps a little too early to be dismissive of the recent recorded efforts as it is indeed for some of the more recent concert performances. We need to remember that The Beach Boys are one of the longest standing groups still working and therefore they should be

judged accordingly. As with any activity, a peak of enjoyment, commitment and optimum effort may be built up to, often early on and from then on it is usually very difficult to attain again (let alone maintain) unless sufficient changes are made so as to make it a "new" activity. The Beach Boys have never made these changes and although it is impossible to retrace their art... the peak was, they have therefore I believe, always likely to fail by comparison to their earlier selves.

So where if anywhere is there cause for optimism? Without doubt I feel it is with the three solo albums by group members: two by Carl and one by Mike Love. Even though I personally found very little to enjoy in Carl's first outing, I can not step back and see it as part of a necessary 'retirement' for the band as a whole. The album was perhaps a case of over reaction to the restrictions Carl obviously felt. His second album on the other hand was a much better marriage between Carl's 'beach boy' background and his newer interest. A better sound prevailed in production, vocals and choice of material while the music continued to reflect what I had listened to before of it. Years later, I would never listen to the first one. I can now imagine Carl should not lead the whole band away from his present interests. For instance, "What You Gotta Do" or "It's All True" is a "modern" tune and probably ant the eighties.

Mike Love also quite surprised me when he released solo album, devoted to more than fun, love, fun on an island which (mind you plenty of fun and love on record of course as well!). LOOKING BACK WITH LOVE, I must say, he is still a wise player to the future as well and deserves recognition for it. Mike's recent efforts with Brian, Morrissey and Alain in a re-formation is still a fine part of him that wants to continue the same music and in that aspect he is very ACTIVELY doing this. This is a great quality. He is the kind of person that loves to live life with friends, continuing his values and goals. I hope he will continue to do this after his re-formation with the Beach Boys ("I Prefer Beach Boys") and go on to develop both.

That last activity is really what I feel the band needs involvement and commitment to. I feel all that's been done carry their past along with them. It's time to move on to the present. The thought that the band is still around is good to have "new" studio sessions. However, I feel that the band needs to get them together at present. In this regard, I feel the band will everything else through just writing and recording to do... for maximum group output!

In addition, recent news . . . on Brian has been depressing and seems to rule out any kind of a revitalized creative force (although even more recent reports find him much recovered) and Dennis is probably being forced to make the most of his obvious, if erratic talents. All however is not doom and gloom, because all that is needed is for one or two of them to feel . . . saying, "Hey I t's do something really good that we can be proud of" and that some of the others are in support. I personally feel that it would need to be something completely new and not revamped material or ideas. Whatever way it may be, a very large number of fans and friends will stand there with them.

Continued From PAGE 38

Discussions at the Concerts (continued):

- 41: THE CIRCLE UP from the album "The Circle Up" and it ends successfully with "Lover's Lull", featuring John R. Goss, solo performer; "Nights in White Satin" (instrumental), Ray Longford (vocals), Tony Lee (vocals), "Dawn" (vocals), Dennis Koskie (backing vocals).
- ME CHOU is a traditional song, "Me Chou" by Paul Simon (lead vocal, guitar (acoustic), piano, electric guitar, bass) and Barry Cuda (drums).
- 42: JELLY JELLY from the album "Jelly Jelly" and it ends with an uptempo and ambiguous composition.
- 43: PRETTY LITTLE THING from the album "Pretty Little Thing". A lead guitar solo, piano, drums, electric guitar, bass, organ, keyboard. It plays in the straight-ahead style, which are featured in the album.
- 44: A new song called "Hush" with a tempo of about 100 BPM. It is composed by Kelly Jean (vocals), Tara Frazee (vocals), Leslie Ferrara (keyboards) and David Ladd (drums).
-

WANTED all vinyl 45s, 7" & 12" . . . Can't find my cool
quality copy. Contact Gary Hixson, P.O. Box 171,
Mount Maungamui, NEW ZEALAND

THE SURF REVIVAL - THE REST

By Stephen J. McParland

In addition to Southern California a number of other hot beds of musical activity have produced their own contributions to the revival of interest in surf and beach music. Every summer somewhere, a new album is put out each record as released, whether it is an imitation, a cover (one up rating New Wave/Punk music) or a true interpretation of surf music.

The following list is an attempt to circulate the releases of the past two years by those with relevant hits. Many artists are year 1 releases and author, & origin are shown where known.

DISCOGRAPHY

BARRACUDAS¹

VOXX EP 3303

- I Can't Pretend (Wills) (US)(1982)
 Surfers Are Back (Wills)
 You Were On My Mind (Fricker)
 Surfer Joe (Ron Wilson)

BARRACUDAS

Flickknife FLS 207

CAJILLU, COOKY

Heavy JT 1001

CREATURES³

Mighty JVC 004

DELINQUENTS⁴

Live Wire DW 1

DRAGONS⁵

Wildcat Discovery

AL 1249

DUCHAMP

Champ D 1065

DUGITES

Deluxe 103588

EUCLID BEACH BAND⁶

Epic EPC S 6717

FAT BUBBLES

Astor A 7262

- Inside Mind (Wills-Gluck) (F)(1982)
 Hour Of Degradation (Wills)
 Skateboard Bill (Carroll) (US)(1977)
 Pocket Rocket (Carroll)
 The Rip (Lytnix-Bjerre) (A)(1980)
 Sea Fury (Johnson)

- Alien Beach Party (Delinquents) @ (US)(1979)
 Do You Have A Job For A Girl Like Me
 Motivation Complex (Delinquents)

- Surfin' Time Again (Lewis) @ (US)(1980)
 Neutralised (Lewis)
 Together (Lewis)

- Elect (Scanlan-Skellenger) (US)(1980)
 Pipeline (Scanlan-Carman-Spickard)

- In Your Car (Crosbie) (A)(1980)
 13 Again (Crosbie)

- There's No Surf In Cleveland @ (G)(1978)
 Laugh In The Dark (Reising)

- Skateboard Queen (Groves) (A)
 Stick With Me (Groves)

- GARRETT, LEIF Surfin' USA (Chuck Berry) (A)(1977)
 Atlantic 3423 Special Kind Of Girl (Atkins-D'Andrea-Lloyd)
- GARRETT, LEIF Fun Fun Fun (Love-Wilson) ©(US)(1978)
 Scotti Brothers 5074 Sheila (Roe)
- GOOD VIBRATIONS Starshine Baby (Dunckau-Parker)© (G)(1978)
 Telefunken 6 12293 Happiness In Sunny Beach (Hetzmann)
- HANSEN BROTHERS⁷ You're Mine Anita (Paul Hansen) ©(US)(1977)
 Jazzy Bebopper 001 Middle Of The Road (Dale Hansen)
- HANSEN BROTHERS Brian Wilson (Paul Hansen) ©(US)(1980)
 Surf Daze 1000000 You're Mine Anita (Paul Hansen)
 Beach Days 002 When Love Was Ours (Paul Hansen)
- HANSEN BROTHERS ~~Surf Daze 1000000~~ Crystal Ball 137
 Crystal Ball 137
- HARMONY⁸ ~~Surf Daze 1000000~~ Maryanna (Hansens-Engel)
- SOS 1005 School's Out (Geyer-Post etc) © (S)(1980)
 SOS 1005 Surfer Girl (Wilson)
- HOUSEROCKERS BAND⁹ ~~Surf Daze 1000000~~ Beach For The Beach Baby ©(US)(1980)
 VDC 607 ~~Surf Daze 1000000~~ ~~Surfer Girl (Wilson)~~
- INCREDIBLE BROADSIDE¹⁰ Little Dead Surfer Girl (Arnson) (US) (?)
 - BRASS BED BAND ~~Surf Daze 1000000~~ (?)
 - released as Picture Sleeve # 71.
- INSECT SURFERS¹¹ Pod Life (Arnson-Petersen) ©(US)(1980)
 WASP Sting 1 Into The Action (Arnson)
- JAMES, KERRY¹² Wonderful Summer (Arnson-Surfarista) (A)(1978)
 WB 100067 Don't Treat Me Like A Child (Arnson)
 (Issued with Picture Sleeve)
- LLOYD, BOBBY¹³ Gas Money (Ferry-Atfield-Ginsburg) (S)(1979)
 Borrowed BORO 4501 Crazy Country Bop (Otis)
 (Issued with Picture Sleeve)
- MORRISON, WAL¹⁴ Hawaiian Surf (Morrison) (A)(1977)
 ATA K 6677 California (Morrison-Jacobsen)
- MORRISON, WAL Nightmare (Morrison) (A)(1977)
 ATA K 6888 Yellow Van (Dante-Allan)
- NASH THE SLASH Dead Man's Curve (Wilson-Berry-Christian)
 Dindisc din 28 Reactor No.2 (Slash) © (A)(1981)
- NEW YORK BLONDIES¹⁵ Little GTO (Wilkin) © (G)(1978)
 Line 6 12601 Holocaust On Sunset Blvd (Phillips-Scott)
- NIGHT IN SHINING¹⁶ Surfin' Reggae (Murphy-Musker) © (A)(1982)
 Gem Star FRS 13289 Out To Lunch (Murphy-Musker)

<u>OL' 55</u> ¹⁷	Stay (Manzie)	(A)(1977)
Mushroom K 6936	Caught In The Curl (Manzie)	
<u>OL' 55</u>	C'mon Let's Go It (Manzie-Baker)	(A)(1976)
Mushroom K 6659	Teenager In Love (Pomus-Shuman)	
<u>THE</u>	(Prod. by) Summer's Night (Manzie)	
Mushroom K 7078	He's Gonna Go (Allen-Hallend-Jones-Manzie-Peterkin)	(A)(1978)
<u>OLDFIELD, ERIC</u> ¹⁸	Girl In The Beach (Linn-Ahellen)	(A)(1979)
GO GOS 002	Sundance (A.Wilson-Johnson)	
<u>RADIO BIRDMAN</u> ¹⁹	(Issued with Picture Sleeve)	
TRS 12	On, Steve! (Steve-Yangier-Terry)	
<u>RAMONES</u> ²⁰	Anglo Girl Desire (Tek)	(A)(1978)
Sire SRE 1008	Flockway Beach (Ramones)	a(US)(1977)
<u>RATSO</u> ²¹	Locket Love (Ramones)	
Ratso RR 402	By The Room (Leigh)	a(US)(1977)
<u>REELS</u> ²²	Livin' Alone (Leigh)	
Mercury 6038 040	(I'm) Gonna Love You (Mason)	(A)(1971)
<u>RHODES, DARRYL</u> ²³	Quasimodo's Dream (Mason)	
Wonder	Surfin' Shark (Rhodes)	(US)(1976)
<u>RIPTIDES</u> ²⁴	Burgers From Heaven (Rhodes)	
Able AB 004	Don't Trip (Callaghan)	a(A)(1978)
<u>RIPTIDES</u>	Magic Castle (Matheson)	
Flat FLAT 1	Rules Of Love (Callaghan)	
<u>RIPTIDES</u>	Love Me Like I'm (Glick-Barret)	a(A)(1974)
Regular K 8341	Only Time (Callaghan)	a(A)(1981)
<u>RODNEY & BRUNETTES</u> ²⁵	Shake It (Callaghan-Matheson)	
Bomp 127	Little GTO (Wilkin)	a(US)(1978)
<u>RONNIE & DIRT RIDERS</u> ²⁶	He Can't Run Away (Phillips-Cott)	
RCA PB 10651	Yellow Van (Dante-Allan)	(US)(1976)
<u>RTI</u> ²⁷	Love Will Never Hurt You	
Mushroom K 7285	Mr. Lawyer (Ferrell-Tracman)	(A)(1976)
<u>SLOW FADE</u> ²⁸	Song For A Friend (Ferrell-Tracman)	
TW 109	Running Away (Never Looking Back)	
	Curtain Call (Rich)	a(US)(1961)

<u>SMITHEREEN</u>	²⁹	Girls About Town (DiNizio)	a(UK) (1980)
D-Tone DT 150		Girl Don't Tell Me (Wilson)	
		Got Me A Girl (DiNizio)	
		Girls Are Like That (DiNizio)	
<u>STRAWBERRY PARK</u>	³⁰	Summer Is Coming (Bolland)	(H) (1982)
Sonet SON 2245		Beach Party (Bolland)	
<u>SUBURBAN LAWNS</u>	³¹	Gidget Goes To Hell (Whitney-Hanson)	
Suburban Industrial		My Boyfriend (McLane)	a(US) (1979)
<u>SURFERS</u>	³²	Windsurfin' (Surfers)	a(WI) (1978)
Polydor 2040 204		Nite At The Beach (Surfers)	
<u>SURFERS</u>		Windurfing Time Again (Surfers)	a(H) (1979)
CNR 141 552		Wind Blows In My Sail (Surfers)	
<u>SURFERS</u>		Girls On The Beach (Surfers)	a(H) (1979)
CNR 141 646		Summertime Tension (Surfers)	
<u>SURFSIDE 6</u>	³³	Cool In The Sun (McLennan-Davies-Courtenay)	
Phantom PH 2		School's Out (McLennan-Courtenay) (A, C) (1981)	
<u>SURFSIDE 6</u>		(Can't You See) This Town (Courtenay) (A) (1981)	
Phantom PH 9		Rock Party (McLennan)	
<u>F</u>	⁴	Baci! Baci! (Courtenay)	
EMI PRS 2774		Surfside 6 (Bellingham)	a(A) (1981)
<u>VFLAMING, SUNNY</u>	³⁵	Modern Girl (Bellingham)	
EMI 13326		Rockin' (Fleming)	a(A) (1981)
<u>WARNER, DAVE</u>		Summer '78 (Warner)	(A) (1978)
Bicton ER 001		Australian Heat (Warner)	
<u>WILDFIRE</u>		Re-Lax (Shannon-Grochmal)	(A) (1977)
Casablanca NB 885X		Weekend Love (Shannon-Grochmal)	
<u>URSA MINOR</u>	³⁶	Valerie (Koumarelos)	(US) (1981)
Airborne FF 4134		Gotta Be A Solution (Koumarelos)	
<u>URSA MINOR</u>		First Love I Had Your Way (Younghusband)	
Airborne FF 4125		The Heat Is On (Younghusband)	(A) (1981)
<u>USZNIEWICZ, KING</u>	³⁷	Surfin' (Willis)	(US)
1-Shot 4052 28		Cry On My Shoulder (Willis)	

^a) Denotes includes with a picture, art sleeve. (C) America, (C) Sweden
 (A) Australia, (C) West Germany, (A) England, (L) Holland

THE R&B DISCOGRAPHY (continued)

Albums:

BARRACUDAS

MISTER TEE Closer To You (F)(1967)
 I Want A Miracle, Baby, I Want No Miracle Baby, Be My
 Friend Baby, Baby I Love You, Baby Please Take Me,
 Baby Please Take Me, Baby I Love You, Baby I'm Sorry,
 Baby I'm Sorry, Baby I'm Sorry (Barracudas With You)

HARMONY

THE HARMONY Harmony (U)(1960)
 Baby, Baby I Love You, Baby I'm Sorry, Baby I'm Sorry, Baby I'm Sorry,
 Baby I'm Sorry, Baby I'm Sorry, Baby I'm Sorry, Baby I'm Sorry, Baby I'm Sorry

DICK DALE

THE SURF GUITAR (U)(1960)
 I Want A Girl, Baby I Want A Girl, Baby I Want A Girl, Baby I Want A Girl,
 Baby I Want A Girl, Baby I Want A Girl, Baby I Want A Girl, Baby I Want A Girl,
 Baby I Want A Girl, Baby I Want A Girl, Baby I Want A Girl, Baby I Want A Girl

THE DOLPHINS

THE DOLPHINS (U)(1961)
 Baby I Want A Girl,
 Baby I Want A Girl, Baby I Want A Girl, Baby I Want A Girl, Baby I Want A Girl,
 Baby I Want A Girl, Baby I Want A Girl, Baby I Want A Girl, Baby I Want A Girl,
 Baby I Want A Girl, Baby I Want A Girl, Baby I Want A Girl, Baby I Want A Girl
 Of A Raggy Tramline, Avalon Stomp

WATERGATES ⁴⁰

WATERGATES (U)(1977)
 Baby I Want A Girl,
 Baby I Want A Girl, Baby I Want A Girl, Baby I Want A Girl, Baby I Want A Girl,
 Baby I Want A Girl, Baby I Want A Girl, Baby I Want A Girl, Baby I Want A Girl
 Baby I Want A Girl, Baby I Want A Girl, Baby I Want A Girl, Baby I Want A Girl

JAI W.

BEACH MUSICAL ⁴¹ I Can't Stop You (U)(1979)
 Includes: California by THE SIMPLIFIERS
 Suzy Is A Surf Rocker by THE CROWD

22 J.F. 778

卷之三

(-) (1)

115 + 445

1. T. L. and each year

Over The Summer by SPARKS

BEACH LANT

Minnesotta by NORTHERN LIGHT

Minnesota by Northern Mail

Riddle In New York, by LOU CHRISTIE

Alain in my Van by EUGENE
ROGERS, Jr., ROGER McGUINN

Draggin' by ROGER McGUINN
Music by NICKY BROWN, WALTER BOAN

Hot Summer Nights by S. B. PEPPER

→ *W. J. G. W. J. C.*

Includes So Far by THE TOONS
Sand In It by STEVE GOODMAN

IV. JUN 41 (A) (1980)
LITTLE RIVER, SANTA BARBARA CO., CALIFORNIA, Apache, Tiaconda,
Tigre, Iwam, Nankin, Cinnabon, Royal Micro, Manzanita,
Starburst, Little L, Darwin, Lector, tiger, etc. and all kinds
of singing, Puff the Magic Dragon, etc. by Philip Williams.
Apple Jack

SURF CITY UNDERGROUND⁴⁴ Bluebeat HIT 1235 (US)(1980)

Includes Mad Surf Love by JJ180

YI-LOU KAO YI-LOU PIAO (100%)
Nanhai, China
My name is YI-LOU KAO. I am 25 years old. I am a fisherman.

Discographical Notes:

Geographical Notes: (continued)

- 3: A pseudo group comprising members of highly successful Melbourne recording group THE JO SEP & THE FALCONS.
- 4: This was a group consisting Layna Pogue (vocals), Brian Curley (ass), Minny Curley (keyboards), Andy Fuertsch (guitar) and Tim Loughran (drums). Produced by Brian Curley.
- 5: NOT the same group that Dennis, Daryl and Doug Dragon formed but a New York based group.
- 6: In reality the duo of Richard Reising and Pete Hewlett with various friends. The "group" also issued one album
THE ENDLESS BEACH HAWAII EPIC JE 35119 (.979)
featuring a longer version of "There's No Surf In Cleveland"
(Album produced by Eric Carmen)
- 7: A Californian act, The Hansen Brothers comprise basically Paul and Dale Hansen.
- 8: Swedish based quartet comprising Roger Brett (drums and vocals), John Grover (keyboards and vocals), Marco Cecioni (guitar and vocals), Steve Martin (bass guitar and vocals). Engineered by Steve Martin. Produced by Steve Martin and Harmony. "School's Out" (Geyer-Pedersen-Post-Carpenter) was the title/theme song from the short-lived television detective series, sung during the show by Joey Scarbury.
- 9: FORGET IT - a load of rubbish
- 10: Has to be heard to be believed. A classic.
- 11: A Virginia based group comprising Dan Buccino (drums and percussion), David Arman (bass and vocals), Michael Strider (keyboards, synthesizer and vocals), Dave Petersen (guitar and vocals). EP cover features an adaptation of THE ENDLESS SUMMER poster. The group has also issued an album
WAVELLENGTH WASP 14EP (1980)
I'm In Gear, Snow Falls, Torsal Fin, Up Periscope, Fascination With The Neon, Voh, Feeling The Heat, Ex Lion Tamer.
- 12: A reasonable updating of the Robin Ward standard together with a similar updating of the Helen Shapiro hit recording. Kerry at the time of recording was a 15 year old schoolgirl.
- 13: Ex member of Stevie Farmer's group. Lloyd Hicks a confessed beach boys' fan has also recorded a number of exceptionally good singles under the nom-de-disque THE SKELETONS.

Discographical Notes (continued)

- 14: "Yellow Van" recording is same song as that by RONNIE & THE DIRT RIDERS.
- 15: Features Rodney Bingenheimer, Deborah Harry and American Spring.
- 16: Soundtrack to television surfing special. Group includes Frank Musker, Garth Murphy, Suva, Stacia Stahl, Mary Gagia, Hercie Torrens, Jon Close and Randy Ward.
- 17: One of Australia's most professional "good-time" bands who have experienced a great deal of chart success. Both "I'm Let's Do It" and "Stay (While The Night Is Young)" both peaked in the Top Twenty. Group comprise Frankie J. Holden (lead vocals), Rockpile Jones (rhythm guitar and falsetto), Pat Drummond (lead guitar and vocals), Geoff Peterkin (drums), Wilbur Willie (bass) and Jimmie Manzic (bass and vocals). Willie later replaced by "Tangle Legs" Allen.
- 18: Well-known Australian television "soap" actor.
- 19: Premier (now defunct) Australian New Wave group. "Aloha...." features an adaptation of The Ventures' "Hawaii Five O".
- 20: New York group renowned for their individual musical styles.
- 21: New York group consisting of Mitch Ferla (guitar, lead vocal), Matty Quick (drums & vocal), David Merrill (bass & vocal).
- 22: Interesting re-recording of the Brian Wilson FIFTY FIVE track "Here Today".
- 23: "Surfin' Shark" is a parody of Jan & Dean's "Dead Man's Curve".
- 24: Australian version of England's Barracudas. Group had strong local following in Australia and feature originally Mark Callaghan (bass, lead vocal), Scott Matheson (rhythm, vocals), Allan Reilly (lead guitar, vocals) - replaced by Andrew Leitch, and Dennis Cantwell (drums, vocals). Matheson was also later replaced by Michael Hiron.
- 25: See Note 15.
- 26: Ron Dante ("Ronnie") sang lead vocal on many of The Archies recording. Interestingly this disc was arranged by Barry Manilow and produced by Barry Manilow and Ron Dante.
- 27: Graham "SHIRLEY" Strachan was a member of the highly successful Australian group Slyhooks. His name "Shirley" was a result of his curly hair resembling that of Shirley Temple. Strachan a self confessed surfer attempted (unsuccessfully) a solo career before entering the world of children's television shows.

CD EXTRAS: continue.

28:

: Another CD from the same label, Brazil, featuring

29: New Wave recording from Julian's "Girl I Don't Tell Me" by New York based group: Pat Simonio (guitar, vocal), Mike Maro (vocals), Linda Lenz (drums, vocal) and Jim Katjek (guitar).

30: Dutch group consisting of Bert and Ferdi Hellend. GREAT!

31: Includes new version of title "I Want You To Love". It went everywhere in the USA and everything is covered now, which is a good thing. It's also part of their (Vocals, guitars, bass) and (Guitar), (vocal), John Murray (Drums) and (Keyboard).

: success in Peterborough with good harmonies and an instant hit.

: Australian acoustic group (as a band, comprising Julianne Armit, Sam Fawcett, Karen McPharlin, Jo McPharlin, Lucy Pankhurst, and Sophie Thompson) and others.

34: A real gem... ! GREAT! GREAT!

: Soundtrack from musical DINGO GIRL.

35: Sixty part of the CD "Australia" by the Francoco duo featuring Bill Koumarelos.

,: One of only 10 copies produced. Lead singer is Mike Patterson, bass guitar is Steve Goss, guitars include "Kazoo" (actually a kazoo!) as performed by Phil Vola.

: Recorded Live.

39: Re-recording of one of Australia's most famous surf music instrumental of the early 60's. Jim Limpinyc (guitar), Bert Montgomery (bass), Jeff Crippen, David John (drums), Stuart Beck (keyboards) and Michael Haughton (vox).

40: West German production featuring some of that country's best session musicians including John O'Brien-Pocher (vocals), Detlef Petersen (keyboard), Bernie Wijnen (vocals, guitars), Anthony Ventura, Uni Lincoln, Henner Hoyer (vocals), Michael Reinecke (vocals, guitar, piano), Dicky Tarrach (drums) and Rolf Koehler (vocals, bass).

Continued on PAGE 29

THE HONEYS

From An Interview Held by Scott Valley on January 12, 1983

ROBERT: I am sure there are a lot of Honey's fans out there who are glad to see you back and would like to know the reasons, but first let's dig a little into your past and find out how The Honey's got together and how they became connected with Brian Wilson of the Beach Boys who actually got you into the music business? Was it your parents?

MARILYN: No actually since I'd been alive my mother played piano and
she & her father played it also. So during family get togethers
we would sing & get together, that's where we got our
musical backgrounds.

Wright: Then we call it "the I-Boarding" class... it was a believed show off class. 11. The Year after that... we were in...
...and we had a lot of fun.

ANSWER: *Many years ago, I was a teacher in a small town. One day, a man came to my school with his wife and two children. He said he had been a soldier in the Civil War and had lost his right arm in battle. He asked if I would help him find a job so he could support his family. I agreed to help him, and we found him work as a carpenter. He worked hard and became very successful. His wife and children were happy, and he lived a long life.*

that I have a love

MATTIN: ...and I was thinking and Gary told them a war
story and they just very int'lly I think like... we became
really good friends and I think we got together a lot.
MATTIN: Well I mean it's real after the first recording. He just started
working with us and he said [] and I said like to produce so as he
thought we were really good.

R. L. J.: There was the first discussion that you did at The Honeycutt

IVAN: It was in Capital records and they were called "The Jimi Town The Swan" I never heard of that name and I wrote "Pray For Surf" on the back ... at the town, at Capitol records and Nick Venet co-produced it with Jimi ... when we started recording

for Capitol, people started hearing about us and they would say they would love to have The Honeyes sing background on their records and that's how we did that song* for The Surfaris ... We started working with Lou Adler and became with Jan & Dean.

ROBERT: When you were called to do backgrounds did you read the music or did you just listen to the tape and figure it out?

GINGER: We were really good memorizes. We do some reading, but that's not what we're known for. We have a very natural harmony. All we do is walk in and sing. We know what each other is doing. We just pick our parts and do it! Some people have called it talent but we have found it to be something very natural with us.

ROBERT: Do you think Capitol records let you down as artists?

GINGER: Yes, because when The Beatles came out, they pushed everybody on the label aside even The Beach Boys. After we left Capitol we went with a few other companies ...

ROBERT: Did you ever play The Rendezvous Ballroom?

DIANE: Yeah we did ... just by ourselves. We also performed with groups like The Charlengers and the Righteous Brothers. We did the El Monte Arrow Stadium and others. We were actually the only girl group that was really doing all the local shows. We did the Country Fair in' an Bernardino ...

AND ONTO THE PRESENT

ROBERT: How did you get connected with Rhino Records?

DIANE: What happened was last year we were the opening act for the Beach Boys tour at N.I.M.F. with Marilyn, Mariana and I as the group. We had cut some new stuff and Richard Stevens who worked at Capitol records, knew about it and talked to Rhino Records about us.

GINGER: As Diane said, we met Harold Bronson thru Richard because Harold had tried to license some of our songs for a surf lp they were putting out but Capitol refused to license them. Richard set up a meeting for us with Rhino however and they signed us that day.

MARILYN: No, what happened was, we had finished these five songs for a production company but no one would pick us up. The business has been bad the last couple of years. We had tried eight or nine companies and they were able to discourage us very fast but when Rhino came along things changed. They were really interested in us and so we decided that maybe it would be better to go with a smaller label and it was wonderful. Rhino has people who share our music and everything seems to click.

FELIX: Can you give us a cue on what type of songs are on the LP?

SIMON: Simply shocking! We took a couple of the songs we had done for the production company and recorded them for the album ... in the LP we have a real pop rocker that we wrote called "Running Away from Love". We also did an '83 version of one of Brian's favorite tunes which was suggested to us by Harold Brown. The song of course is "A Very Easy". We also wrote, we called "It's the Last Chance" which I used to play to Brian when I was still in the studio and he was really so I found it an absolute pleasure to do.

"It's a Real Catch" is another one of Brian's songs called "The Rockin' Chair" ... I am so glad that they made it start off with a bang because it's not for him to write it ... it's something he likes and it's a well known song now, you know, "I'm a Rocker" ... so on and I think it's a killer as an LP in the late sixties.

DIANE: I wrote the first three songs and Brian helped me out from there. Brian told us to do it!

GINGER: I think Brian's been writing more and more lately.

DIANE: I think Brian's been writing more and more lately.

we needed him.

ROBERT: I think Brian's been writing more and more lately.

GINGER: I think Brian's been writing more and more lately.

ROBERT: I think Brian's been writing more and more lately.

GINGER: I think Brian's been writing more and more lately.

It is different and full of surprises.

ROBERT: You know I think Brian's been writing more and more lately.

ROBERT: It's now or never!

ROBERT: Ditto!

ROBERT: I don't think I'm a writer; I think that's the tenet of my life, of the last twenty years, that's the way I live. I'm not a writer, I'm a friend to people, I can't write. I just write when I'm a little bit of everything, I'm a songwriter, I'm a producer, I'm a music enjoy it.

ECSTASY EMI Records Inc., New York, NY

JAN & DEAN PHASE TWO

By Michael "Doc Rock" Kelly, Ph.D.

By New Years of 1979 there was no way that PHASE TWO of Jan & Dean could not have started happening. Jan had been touring with the original Almond and Dean likewise had appeared many times with Papa Doo Run Run while together Jan & Dean had brought the house down at an Eric Clapton Rock 'n' Roll Show. Then of course there was the triple LP LAIRMAN'S MUSE which premiered on the evening of February 1, 1979 which pulled in a hopping of chart in the TV ratings. Following this fast success, Jan & Dean appeared with the LP April 11th, 1979 and found that the magic that was Jan & Dean lived on!

So Jan & Dean hit the road again. It was almost as if 1974 had come again! There were two shows in February 1979, four in March, five in April (including the final Shore TV series, and a show in Fresno that sold 15,000 tickets), and seven in May. Summer brought many, many more shows. The touring continued through 1980 and 1981.

Then, the third year their contract that Jan & Dean had signed with Atlantic Records came up for renewal. They had to renew the contract. But it was not, as might be assumed, that Jan & Dean "broke up" or "split". Rather, they had reached a point where they wanted to do something different and so they chose to leave Atlantic, and Jan & Dean became independent, and went to the independent circuit.

The first year their contract unfortunately had no provision for royalties. So, despite very good reviews and some charting in the "adult contemporary" chart with Jan on "I'm Gonna Be (Screaming Live)" in April, June and July, the band had no revenue. Jan & Dean had to make other arrangements for money and the two have continued to play, play big and travel worldwide. So far, records of theirs have become chart hits in Scotland, Ireland, and the U.K. and Australia.

I am reporting also in the late that had been charted in the TV series ERIC CLAPTON ROCK. (It should be noted since the original charting of the original hits) were going to be on the TV MOVIE. Now, the original version was used, making LAIRMAN'S YOUNG his only rock 'n roll induction film to have authentic music. Also amazingly, I am happy to report were finally released on CD under MIKE LOVE'S 11, in Japan.

Also for a movie soundtrack, Jan, Dean and Mike Love again

recut the songs from the film. However the record company was content to put out a repackage of the original hits (United Artists LP 999), which it in its work on the design.

Jan has also worked on some projects, including a second generation curtain song, "C'mon Park Angel", sort of a song about Honolulu all grown up.

Jan also has recently re-organised his band, the Alohas, and is once again touring the S. A previously planned April tour '41, to have included Japan, Australia, Germany, Canada, Korea and Thailand, was cancelled due to military difficulties. However, promotional material, including a press kit cover, was prepared. The press kit cover showed a steamer train, blue with silver stripes and black and white printing. Notev I, the '41 tour has been exceedingly well received!

length of the original line. The carrying vessel is usually well made, though if the length of the vessel is too great, it may be liable to damage in case of an accident.

"I'm not going to do it again,
in a while you want a change ..."

It's time to move on. The world is changing, and so are we. We will also continue to support local artists, like Shantell Martin, and other artists from around the world who are making a difference through their art. We believe in talent, and we believe in staying true to our roots. So, if you're looking for a new direction, or if you're just looking for something different, we invite you to check out our website and see what we have to offer. We're here to stay.

DISCOGRAPHY

PAN TALENT WITH NAME 11	(J. M. 73)	(19)
	(Inertial 7)	(19)
	(MOL FLASH 44)	(19)



Part 2

LIVE SURF

SURFING IN PERSON:

THE LIVE RECORDINGS OF THE SURF ERA

By John Blair & Rudiger Nehls

Through our correspondence Rudiger and I thought it might be of interest to take a look at live, concert type recordings from the surf era. Since there was no great wealth of non studio surf records, it's relatively easy to single them out for inspection.

We are not aware of any general information available on the history of commercially released recordings before an audience, but the idea certainly goes back many years before the early sixties. Although crude but decent recording equipment had been assembled and used effectively on location in the 1950's for pop and jazz artists, it wasn't until the sixties that the technology rapidly evolved through its utilization by rock music (eventually recording equipment advanced in quality and complexity during the sixties primarily due to rock music's influence and exploitation).

The advent of the multi track recording technique (pioneered by Les Paul really) helped the concert situation become more vibrant on vinyl. During the 1950's, very few rock acts had live recordings released. Those that did were rather basic and crude. A racial example of this would be the Ritchie Valens' IN CONCERT AT PACIFICA JR. HIGH SCHOOL album on Del-Fi which certainly didn't even approach a state of the art recording. Live recordings issued in the early sixties were somewhat better sounding, but paled in comparison to later efforts such as the "Woodstock" albums or concert recordings by Hendrix, Cream, The Who, Ray Charles or The Stones for example.

There are undoubtedly a number of reasons for doing a live recording. Among them might be a creative change from studio

recording; it means to document an event; a calculated effort to sell records and/or acquire new fans by recording a band or artist who becomes acknowledged as a strong concert attraction; or simply a marketing gimmick.

For whatever reason, a live recording is a special one. Rudiger feels that since an artist isn't able to utilize certain luxuries that studios provide, they are forced to prove, in front of an audience, that their songs could also be played and ring as good as they were on the artist's studio endeavours. Sometimes he says, the atmosphere of an auditorium, or live setting, can inspire the musicians to better, faster and more lively playing. This is certainly often the case although there are other factors that contribute to infrequent "magical" performances beside the location of the show.

In my event, a very few enterprising artists left us with live surf music recordings from the early sixties. He interesting, and true, observation that Rudiger hints at in a letter was that crowds at those early sixties dances and shows by surf bands were very enthusiastic, vocal and energetic. Many of the live recordings from that time, with properly recorded audience response, certainly support the notion.

Following is our list, alphabetical by artist, of those who recorded a live performance of surf music during the early 60's and offered it to the public for their approval.

If readers know of any others (and we're sure you'll spot one or two), please let us know.

John Blair and Rudiger Nehls

Albums:

DISCOGRAPHY

ASTRONAUTS

EVERYTHING IS AOK

RCA LPM/LCP 2735

1/1

Recorded live at the Club Paja in Boulder, Colorado, the band's hometown. Their first release "Paji" has become one of the definitive surf instrumentals. Despite the fact that there are no surf instrumentals on this album, they still retained that distinctive Fender Jaguar "roppy" reverbed sound. Part of the liner notes states: "There's still a surfer sound and a surfer beat to the music of The Astronauts, but

buyers of this album will have the joy of discovering what in person audiences have already found out ... The Astronauts put on a great show." Interestingly, five of the 11 tracks on this album are cover versions of rhythm & Blues songs.

ASTRONAUTS ORBIT KAMFUS

RCA LPM/LSP 2903

8/64

Recorded live at The Tulagi Club in Foulder, Colorado this was the band's fourth album release and their second live set in a row. As with the AOK album, all tracks are vocal with reverbed surf guitar tracking. The KAMFUS album contains cover versions of early rock and roll/rhythm and blues songs such as "Johnny B. Goode", "Pony Moronie", "Pe Pop A Lu La" and "Greenback Dollar". One of their better rockin' lps.

ROCKIN' WITH THE ASTRONAUTS

RCA PRM 143

1965

Included here only because this "best of" package contains several tracks taken from both of the above two releases. There was also an RCA extended play with six of the live tracks from the above two releases.

BEACH BOYS

BEACH BOYS CONCERT

CAPITOL TAO/STAO 2108

10/64

One of the 10 all time best, and most important surf albums. The definitive collection of surf instrumental and vocal numbers. From the photos on the jacket and inside the open fold cover, they also had the definitive surf band look. This record is deserving of many other praises as well. Their sound and look were one of the moulds emulated by hundreds of others at the time. Cut live on August 1, 1964, at the Civic Auditorium in Sacramento, California, this record says it all with great production and technical quality. A special disc jockey extended play was issued with tracks from this album as well. This album was also re-issued as Capitol CM 2108 and later as Capitol SN 16154 (both budget re-issues).

CROSSFIRES

OUT OF CONTROL

RHINO RNLP 019

1981

Although this was released in 1981, the record contains tracks recorded in the early sixties by the band that was later to become the Turtles. Five of the tracks on this album were recorded live.

DICK DALE & THE DELTONES

WILDER'S CHI'LE

Dell E LPM 1301

11/63

DELTONE T/DT 1886

3/63

Along with the Beach Boys' *SMiRT* album, this is another record which is well-made, a classic early endeavor which inspired a whole other band. Recorded live at venue in So Cal California by Dilect father Jim Monks, it lack the typical live recording flavor. The record cleverly utilizes violin on several tracks, ideal on top of the live live performances. From 1964 the vinyl flew with this effort with the exception of lack of any crowd noise. I still have the record, and it is used at the show, was pretty recognizable for this, only further showing the quality use of live recording equipment.

REVIEW OF LITERATURE

III. LITERATURE

3 / 12

He also two live like I do and expect to be served
by some of the best men of the trained actors.
I don't know if he will be up to it, but I think
he is a good "Papa" and a "Dad".
I am very sorry for you all. We
also, recently, lost our beloved dog
Brook, who was a great comfort to us
for many years. Brook is now in heaven
now, where he can run and play and be
a "Papa" and a "Dad". Le
Disc in Hollywood.

DUANE EDDY

SURFTN™

JAMIE JLP 70 3024

8/64

PERSON album on JAMIE ST 90663.

JAN & DEAN

卷之三

L'ESPRESSO - 11 GENNAIO 1973

BRUCE JOHNSTON SURFING BAND

SURFER'S PAJAMA PARTY

DEL FI DFLP/DFST 1228 1/63

Recorded live on campus at U.C.L.A., the same cover and album title was used for another Del Fi release credited to the Certurians. This record had the same release number but different tracks, none of which were recorded live. (See notes for SURF STOMPERS 1p).

SENTINALS

VEGAS A GO GO

SUTTON (S) SU 338

Recorded live at The Teenbeat Club in Las Vegas, Nevada. Though reverbed guitars are missing, this record still retains surf overtones by a band who did, previously, release valid surf instrumentals. The instrumental track "Exotic" is one of the most embarrassing surf styled live tracks ever laid down on wax. The two trumpets used as lead instruments are very much out of tune with each other. Adding to the unintentional humour of the record are not one, but four separate band introductions from the stage during the course of the set. This is the Sentinals after their surfing music heyday of "Latin'ia" etc.

SURFARIS

HIT CITY '64

DECCA DL 4614/74614 1/65

(Includes a "pseudo" live version of "Hi Heel Sneakers".

SURF STOMPERS

THE ORIGINAL SURFER STOMP

DEL FI DFLP/DFST 1236 1964

This record has exactly the same tracks as Del Fi 1228 by Bruce Johnston's band except two cuts were retitled. "Surfer's Delight" on the Johnston album became "Surfer's Pajama Party" and "Surfer Stomp" became "The Original Surfer Stomp". The question remains: Was this band the Surf Stompers or the Bruce Johnston Surfing Band!

VARIOUS ARTISTS

BATTLE OF THE BANDS

Star 101

WAIKIJI CITY BATTLE VOL. 1 Sounds Of Hawaii 5014

10/63

WAIKIJI CITY BATTLE VOL. 2 Sounds Of Hawaii

Perhaps the three rarest surf music albums of the early sixties as very few copies are known to exist. All three were recorded live in Hawaii during battle of the bands contests, a few parts of some will have been off tape due to poor

and the audience response seems to be suspiciously added on later. These are however, crude live recordings and the only ones of their kind.

SURE PATTLE

GNP CRESCENDO GNP 85

5/63

Recorded live at the Lerville Club in Santa Monica, California on March 12 and 23, 1963. This record features the Rhythm Kings and Dave Myers & The Surftones, the two winners from each night. If you can believe the liner notes, 110 people were in attendance and at least 1,000 took part in the battle including the Tropicals, Sentinels and Rhythm Rockers.

Singles:

ASTRONAUTS

W. JEFFER LIV. W/ E. M. LIV. 11 RCA WLP 1 (1st EP)

Lyrics omitted. Includes 7 live tracks, four from the EVERYTHING IS A KAMPUS album and two from their ORBIT KAMPUS album.

BEACH BOYS

BEACH BOYS "W.M." CAPT'N L. PRO 17/1/7 116.4

A promotional release for the track "Koop Will" includes two tracks from the album, "Surfin'" and "Little De Luxe from Paradise".

DICK DALE & THE DELTONES

"I'm So Glad You're With Me Now" CAP L 17/1/7

Lyrics omitted. Includes 4 live tracks from the W.M. album.

LONELY ONES

"Love Lotta", "The I. I.", CAP 17/1/7

"Wah Hou, Apache"

Gives the most benefit of the doubt, it's believed to be a mostly live recording. Still, it was a nightclub in Hermosa Beach which featured the Lonely Ones as their house band. There is no audience response or reaction obvious on any of the tracks, so the recording quality suggest it may have been live or, possibly, recorded at the club but not in front of a live audience. There's an additional track on the extended play featuring the voice of the owner, Bill, offering a gift of one or two shirts to a "loving couple". A strange release. "Apache", by the way, is actually "Wah Hou", not the Jerry Leiber song.

THE EVASIONS

By Richard Banke

The Evansons is a band have been playing together since 1987 (before I ever heard of Tom & The Magnariser) and I think we're one of the few ever surf 'n' soul bands that also sets us aside from the other surf bands is the fact that we all surf.

We've been playin' Northern Cal for a few years now and given
the crowd a little to gig worse. I think people would dig it
because of the way real tight of surf music.

In our live shows, many of which we've played with Jim & The
Mentors and The Tiki Bathers, we do all the old classic surf
tunes as well as the more obscure ones but I'm glad our first album
is all original. Since the release of SON OF SURF, I've written
several new songs and hopefully will record them in the near
future. I've been a surfer fan and collector for many years and
I've never heard of an all original surf album before.

Our most appreciated gift this year goes to Rick Griffen for his
excellent painting seen in the picture. I am grateful to the
City of Poughkeepsie who created this unique piece of art and the
many local business people who contributed to its creation. I know it will bring
joy to all who see it and to those here and abroad who will see it.
It is a true reflection of our great West Hudson.

and "I'm not going to let you do that." was another. In the same system, when I asked him if he wanted to go to the beach, he said "I'm not going to let you do that." But now,

PERSONNEL.

* * * * * THE SPANISH IN MANITOBA AND ILLINOIS GROWIN, FROM THE MUD FOUN

DISCOGRAPHY

SON OF SURF

(All songs written by G. Rossini.)

* 1960's - V. L. S. 111 - 112? + 113-114.





Four Draftees

114 1148

Surf Raiders

THE SURF RAIDERS

By Robert Dalley

The story of the Surf Raiders can be traced back to December '64 when I first heard "Pipeline" on radio station KFWB one evening. The next day I went out and bought a guitar and started learning how to play and after three weeks of hard practicing I finally learned three chords and "Pipeline". Believe it or not this was enough to get me into my first band with a couple of friends from school. We played at a few parties, sometimes performing "Pipeline" ten times each party. I was also playing all the songs I could find such as "Wiserloin", "Surf Rider", "Mr. Moto" and "Wipe Out". However by the end of 1965 music was changing and soon the Beatles influence was everywhere and I soon quit the band I was in (called The Satellites) and joined up with my brother's band. By then no one wanted to play "Wipe Out" anymore so we moved on. Although the opportunity to play instrumental surf music went by, I never lost the desire to play it.

During the latter part of 1969 this desire to play surf music became just too strong for me to fight it off any longer and so I finally gave in and bought a Fender Stratocaster and a Fender Twin Reverb amp and started practicing on my instrumental licks again. I relearned "Wipe Out", "Pipeline", "Penetration" and the Challengers' "K39" album which was all I had at the time. This lack of records drove me into the bottomless pit of record collecting and my first meeting with John Lair. Prior to our meeting I had advertised in several papers looking for records and other musicians who were interested in getting together a few weekends a month to play some good surf music. When I met John I was surprised to learn that there were other people wanting to play surf music again so I didn't feel alone in my efforts. I also found out that there were a lot of surf records in the world and a lot of great tunes. My first real practice session was held at my house in February of 1970 when Louie Lavin (bass), Dave Rodriguez (drums), myself (lead guitar) and Steve Tanner (rhythm guitar) got together. Some of the tunes we learnt were "Surf Beat", "Wipe Out", "Pipeline" and "Laid" and with every practice we improved and learnt more material. We had the chance to try out our stuff in front of an audience in July 1970 when we played at a party with my brother in law and. We weren't sure how we would go over but the people danced and had a good time and so did we.

After kicking around a few names we finally decided on one I came up with and so we started calling ourselves The Surf Raiders. In August 1980 we appeared at a 50's and 60's revival show at a park in Covina, California and as far as we know it we were the first instrumental surf band to make a live appearance in the eighties.

From there we started picking up a few small club dates, getting valuable exposure and experience. Steve Tanner, who was a highway patrolman, was transferred out of state and he was replaced by Neal Kuzee, a guitarist I had met through the paper buying surf records. Neal fitted in well as a Surf Raider and we started playing around town more and more. We did a gig at the Pasadena Ice House in March 1981 and we were taped by a friend using a two track tape recorder. Shortly thereafter Moxie Records released a live 7" extended play on us which was to be our first record. A few weeks later we released our first single on our own Surf Wax Records label featuring two of our more popular and requested numbers "The Curl Rider" and "Let There Be Surf". This single gave us the boost we needed and we started getting a lot more exposure, airplay and the like. We also started becoming well known outside of the United States. Because of the success of the single, we went into the studio and recorded material which later became our first album RAIDERS OF THE LOST SURF which was released in February 1982.

Credited with "Special Thanks" on our first album were Larry Moore and Emmett O'Sullivan, both of whom had been members of the group during 1981. Larry joined us in February and played a mean saxophone until he left in June. He was then replaced by Emmett O'Sullivan for two gigs until Linda Dalley moved in on keyboards in August. Linda made her debut with us at Knott's Berry Farm.

The Surf Raiders have enjoyed much success in the field of instrumental surf music: making appearances at the Whiskey A Go Go, The Music Machine, The Golden Bear and various High Schools and Colleges in the L.A. and Orange County. Our music has been used on Channel Two's "Two On The Town" television show and in a soon to be released bona fide surf movie called OCEAN FEVER. We have also made several appearances on the popular New Wave Theater. Our new album SURFBOUND is another fine release we feel which can be added to our short but full recorded output that over the past two years now includes two albums, four singles, two live 7" extended plays, a pumpkin shaped record, a

... the picture record is the best I have ever seen,
and I am sure it will be a great success.
I pay it. 100%.

Surf's up and Hang Ten!

Bob Dalley

DISCOGRAPHY

Surf Wax 100	"Surf Film 3/4" Latex Coated Sheet"	1/31
Surf Wax 100	<u>REFLECTIVE (100% SILVER)</u>	1/31
Surf Wax 100	"Print Surface Reflective Film"	11/31
Surf Wax 100	"Surf Film 1/4" Reflective"	11/31
Surf Wax 100	"Squad Carpet w/ Reflective Film"	11/31
Crikt F 100	"Little Shiny Line 1/4" BLACK"	12/31
Surf SWST 100	<u>RAILERS, LINE LINES</u>	1/31
Surf RFLP 04	<u>WHITE REFLECTIVE FILM</u>	1/31
Surf GAPS 1100	<u>REFLECTIVE TAPE</u>	1/31
Surf W x SWEP 100	<u>CALIFORNIA LINE (100% SILVER)</u>	1/31
A-RA AE 100	"Surf Film 1/4" BLACK"	1/31
A-RA AE 100	"THE MIGHTY SURF LINE 1/4" BLACK"	10/31
Surf Wax SWST 1002	<u>SURF BOUND</u>	5/83
Wheat 12 2406	<u>WHAT SURF</u>	6/83

Geographical Notes

- 1: Green Christmas Tree Super disc featuring the Taxi etc.
 - 2: Features "Crash" and "Point Conception '67" by the group.
 - 3: Features "The Carl Ritter" by the group.
 - 4: Black and white Surf Rider Staged disc.
 - 5: Orange pumpkin shaped disc. Lead vocal by Lub Dalley.

THE HISTORY OF SURF WAX RECORDS

By Linda Dalley

Surf Wax Records came into being in April 1981. Neal Kizee, rhythm guitarist of the Surf Raiders, decided that he wanted to put out a record on the Surf Killers. For this purpose, the band got together in Neal's front room in Southgate, California on March 5, 1981. They laid down five tunes on Neal's two track tape recorder. These were "The Curl Rider", "Let There Be Surf", "Ali Baba", "Gum Dipped Slicks" and "Squad Car".

Finishing the last two: "The Curl Rider" and "Let There Be Surf", Neal went to a local recording pressing plant and had 100 copies made. Prior to that the group had discussed several possible names for their label such as SURF, SURFERS and SURF'S UP; "I can remember the day I saw our first record", recalled Bob Dilley, "we were having practice and Neal brought out the record to show us. It was beautiful, in his hand was Surf Wax 101, with its light blue label".

Neal had only pressed 100 copies because he didn't know if he would be able to sell them all, but Bob Dilley had developed a small list of surf record collectors so he sent them all flyers about Surf Wax Records and within three weeks his fears were soon squashed as all 100 copies were sold. Neal then went and had 200 more pressed up this time on a yellow label and those copies were sold out in the next few months. Neal and Bob then decided that Surf Wax Records would be a company in which to release records for the Surf Killer and other who best represent the true surf instrumental sound in the new surf revival. After a few partnerships, Surf Wax Records, now located in Azusa, California released four other records in November 1981. The first three were taken from the album that was to be released earlier in the year '81 by The Surf Killers. Surf Wax 1: "Point Reception" b/w "No Way Out"; Surf Wax 1: "Surf Now" b/w "Point Reception" (live version); Surf Wax 1: "Gum Dipped Slicks" b/w "Surf Car" with a guitar sleeve pic. Surf Wax 101: "Walkin' Surf" b/w "Silver Strand Story", a double A side from Santa Monica, California called "Reelin' In", also issued with a picture sleeve.

Surf Wax Records with the help of Alan International released its first long playing record LPFC 001: FLS SURF by The Surf Raiders on March 16, 1982. The first 100 copies (FWST 101) were released with a double A side pic sleeve while other pressings were done in a single picture label sleeve. Containing

the trend, Surf Wax released, during the summer of 1982, two 7" extended play records, one by The Surf Raiders and another by The Piers, a group from the Newport Beach area. About March 1982 The Ripptides issued a bootleg 10" extended play titled EVERY DAY and released it without permission on the Surf Wax label. Very few copies as a result were distributed.

The latest release on Surf Wax is the second album by The Surf Raiders titled SURF BOUND containing fourteen tunes, some originals and some surf standards.

Surf Wax Records hopes to continue in this fine tradition of releasing true instrumental surf music over the coming years. Under consideration is the possibility of releases bearing unreleased surf material from the sixties by such groups as the Tornadoes, Vibrants, Johnny Barakat & The Vestells and the Original Surfaris.

You can write to Surf Wax Records at:

6209 Oakbank Drive, Azusa, California 91702

SURF WAX DISCOGRAPHY

Singles:

101	The Curl Rider Let There Be Surf	1st press 100 2nd press 300	1	4/81 5/81
102	Crash Point Conception '63	1st press 100 2nd press 100	1	11/81 12/81
103	Unknown Point Conception	1st press 100 2nd press 100	1	11/81 12/81
104	② Gum Dipped Slicks Squad Car	1st press 100 2nd press 100	1	11/81 12/81
105	② Wild Surf Silver Channel Stomp	1st press 100 2nd press 100	2	11/81 12/81

Extended Plays:

SWEP 1002	<u>CALIFORNIA SURF</u> (7" 6 songs)®	1st press 500	1	8/82
SWEP 1003	<u>SHORE BREAK</u> (7" 6 songs)®	1st press 500	2	9/82
SW 1002	<u>EVERY DAY</u> (10" 7 songs)	"unknown"	3	5/82

® Denotes issued with Picture Sleeve

Albums:

SWST 1001	<u>RAIDERS OF THE LOST SURF</u> The Curl Rider, Let There Be Surf, Rampage, Surf Rider, Crash, Pier Shootin', Squad Car, Tsunami, Unknown, Swami's Reef, Point Conception, Gum Dipped Slicks, Scratch	1st press 1000 2/82 (Blue & White marble) 2nd press 1000 4/82 (Regular blue vinyl) DJ press 100 2/82 (Regular black vinyl)
SWST 1002	<u>SURF BOUND</u> Surf Bound, Totally Tubular, Shortnin' Board, Egyptian Surf, Beyond, Hit The Surf, Raider Jam, Wave Walkin', The Ranch, Hott Foam Rider, Long Ride, K39, El Surfboard, Steel Pier.	5/83

(Both Surf Wax albums are by THE SURF RAIDERS)

Discographical Notes:

- 1: Denotes released by THE SURF RAIDERS
- 2: Denotes released by THE RIPP TIDES
- 3: Denotes released by THE PIERS. Pressed on red vinyl only.

Group Personnel:

THE SURF RAIDERS: Robert Dalley (lead guitar), Linda Dalley (keyboards), Neal Kuzee (rhythm guitar), Dave Rodriguez (drums) Loyd Davis (bass).

THE RIPP TIDES: Rick Knight (lead guitar), Tom Doyle (drums) Dave More (rhythm guitar), Randy Redmon (bass)

THE PIERS: Tom Zusag (lead guitar), Bill Nemec (bass, lead vocals), Cam Smith (rhythm guitar, vocals), Scott Dalton (drums).

ADD SOME MUSIC for real Beach Boys' fans. Published twice a year from P.O.Box 10405, Elmwood, Connecticut 09110, U.S.A.
BEACH BOYS STOMP for real Beach Boys' fans. Published six times a year from Avondale Road, Wealdstone, Middlesex HA3 7RE, U.K.
SUNSHINE MUSIC for real Jan & Dean fans. Published a few times a year from 2817 Crawford, Parsons, Kansas 67357, U.S.A.

BIBLIOGRAPHY

- The following is a list of past CM's which feature material involving the Surf Revival.
-
- CM 33 (OCT '79) THE SURF'S GONNA RIDE AGAIN - JON & THE NIGHTRIDERS
CM 36 (JAN '80) LET THERE BE DRUMS (album review and story)
CM 37 (FEB '80) JAN & DEAN ON THE DINAH TV SHOW (transcript)
CM 38 (MCH '80) PAPA DOO RUM RUM SPECIAL
BILL KOUMARELOS - SPACE AGE SURF MUSIC
CM 39 (APR '80) JAN & DEAN ON THE UNCLE FLOYD SHOW
CM 40 (MAY '80) JAN & DEAN IN 1980 STILL LOOKING FOR SURF CITY (clipping)
CM 41 (JUN '80) SURPSIDE SIX (The Story)
JAN & DEAN BACK FROM DEAD MAN'S CURVE (clipping)
DEAN TORRENCE INTERVIEW (Roxy Club, June 4, 1979)
JAN & DEAN BACK ON TRACK (clipping)
CM 46 (NOV '80) JAN & DEAN MOVE CROWD WITH SAME OLD SIXTIES FAP (clipping)
BILL KOUMARELOS - SPACE AGE SURF MUSIC
CM 47 (DEC '80) DICK DALE IN THE SEVENTIES
CM 48 (JAN '81) OL'55 - ANYWHERE THE GIRLS ARE
KEEPIN' THE SUMMER ALIVE WITH JIMMIE MANZIE
A HARD EDGE FROM THE WEDGE
SURF MUSIC FOR THE BIRDS - MIDNIGHT OIL
CM 49 (FEB '81) BEACH BOYS - STILL AT SCHOOL AFTER TWENTY YEARS (clipping)
THE SURF RAIDERS
JON & THE NIGHTRIDERS - SURF HEAT '80 (album review)
CM 50 (MCH '81) RETURN OF THE VENTURES
SKELETONISING - THE SKELETONS
BILL KOUMARELOS BLASTS OFF
CM 51 (APR '81) SOUNDIN' OF A REVIVAL 'SURPIN' MUSIC IN SOUTHERN CALIFORNIA!
CARL WILSON SOLO
CM 52/53 (MAY-JUNE '81) THE WATERGATES
CM 54 (JULY '81) CROSSFIRES - OUT OF CONTROL (album review)
CARL WILSON (album review)
SURF'S UP - BEACH BOYS, JAN & DEAN, VENTURES (reviews)
MAILROCK
CM 55 (AUG '81) CARL WILSON (interview and album review)
CM 56 (SEP '81) SOLO LOVE - MIKE LOVE
HANG 10 - THE SURF RAIDERS
JAN & DEAN CONCERT, PHOENIX, AUGUST 29, 1981 (review)
A NIGHTRIDER REVIEWS THE SURFRAIDERS
CM 57/58 (OCT-NOV '81) SOLO LOVE - MIKE LOVE PLIES ALONE (album review)
HANG 10 - THE SURF RAIDERS
MAYOR OF SURF CITY - ROBERT STOUT (interview)
THE NIGHTRIDERS INVADE AND RETURN (European Tour)
A SURFHAIKER REVIEWS THE NIGHTRIDERS
CM 59/60 (DEC-JAN '81) JON & THE NIGHTRIDERS (European Tour concert reviews)
-

the
Creatures

FRI. JUNE 26

8:30 PM

The DIALTONES The Wigs!

OCT 22 9:00

PR
FOOT
ST

Jon & The Night Riders



+PLUS THE
EVASIONS

\$4.50/\$5.50

AGE 12 & UNDER FREE WITH PURCHASE OF ADULT TICKET

ATLAC CENTER — 5000
Tokens at Aztec Credit Tree Office and
all authorized dealers.
For information telephone 415-555-1000.



SWIM &
PARTY



FEATURING
the SURFARIS
& the SURF
RAIDERS

STOMP!
RAIDERS

OF
MIA
SUE WAX RECORDING
AP2203

PIANO
SPECIAL GUESTS

THE
RIPP
TIDES

LET IT GO
INTERVIEW

YOU'LL NEVER
WEAR PSYCHEDELIC
ROBE AGAIN!

